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OUR CONTRIBUTORS AND THEIR CONTRIBUTIONS

Dr. V. M. Apte, known to our readers through his contribution to these pages on 'The Vrata in the Rgveda' supports the theory of the late Lokamanya Tilak regarding the Arctic Home of the Vedas in his article on "Support for the Arctic Home Theory from the latest (1958) Findings of Science."

Dr. Sadashiv A. Dange of the Govindaram Sekseria College, Khamgaon, traces the genesis of the story of "Gajendra Moksa" from the Bhagavata Purana, Vishnu Dharmottara, the Suparnadhyaya and other sources.

Sriyuts K. S. Ramachandran and **C. Krishnamurthy** of the Archaeological Department, Government of India, Excavations Branch, Nagpur, offer in their interesting article a description of "A Bronze Image of Nataraja found at Tranquebar."

Sri Severine Silva continues the translation of the Thirtieth and the Thirty-first Chapters of the "Yearly Records of the Mission of Caruar" relating to the period 1816 to 1821 A. D.

Sri Sibadas Chaudhuri's Bibliography of Buddhistic Studies (Fourth Series) is concluded in this issue.

Dr. S. Srikantha Sastri in the present instalment of his article on 'Tantric Hieroglyphics' deals with sections relating to Vaisnavism and Sakti worship.

OURSELVES

Golden Jubilee of the Society

The Golden Jubilee of the Society was celebrated on 25-10-1960. The Governor of Mysore, His Highness Sri Jaya Chamaraja Wadiyar Bahadur, GCB., GCSI, Patron of the Society, inaugurated the celebrations and the Chief Minister of Mysore, Sri B. D. Jatti, released the Golden Jubilee Souvenir.

An Exhibition of the Miniature Paintings of the Scenes from the Ramayana of the Tanjore School of Art belonging to Shrimati Radha Bai Madhava Rao (widow of the late Sri V. P. Madhava Rao, and grand-mother of Sri B. V. Patankar, Honorary Secretary and Treasurer of the Society) was organised as an adjunct to the Golden Jubilee Celebrations. This exhibition was declared open by Sri Anna Rao Ganamukhi, Minister for Education, Government of Mysore. Sri Kadidal Manjappa, Minister for Revenue, Government of Mysore, presided.

Lectures

Dr. B. V. Raman, Editor, "Astrological Magazine" delivered a lecture on 4-3-1961 on "The Importance of Astrology." Justice T. N. Mallappa presided.

Sri K. Guru Dutt, our President, delivered a lecture on "Hindu Sadhana" on 7-3-1961.

Professor S. K. Ramachandra Rao, Head of the Department of Psychology, All-India Institute of Mental Health, delivered a lecture on "Jaina Psychology" on 24-3-1961. Mr. Philip Spratt presided.

Sri K. Narayana Iyengar, Curator, Mysore Government Museum and a former Secretary of the Society delivered a lecture on "Some Important Dates in Indian History" on 28-3-1961.

Membership

We welcome the following new Members :

Life-Member : Shrimati Lalitha Shivaram Ubhyakar.

Members

Shrimatis M. S. Yeggamma, Sunanda, P. Jadhav and Suniti Bajekal.

Sriyuts S. Subbaraya Sarma, G. Vasanta Rao, C. S. Suryanarayana Rao, K. S. Viswanath, Srikantha Sastry, M. B. Singh, Mysoremath, M. Gopala Kannan, R. Shamanna, V. R. Ruthnam, T. N. Lakshmipathy, V. R. Panikker, B. Chennabasappa, H. Varadaraj, K. Venkatasubbaiya, N. L. Krishna Moorthy, Asoke Mitra, Kora Chandy, H. L. Nage Gowda, Narendra Sahai Saxsena and D. S. Krishnachar.

Obituary

We regret to record the death of Rajasevaprasakta Sri Navaratna Rama Rao and Sri M. Ramachandra Rao, members of the Society.

General

Rajasevaprasakta Sri A. R. Wadia, one of our distinguished members has been the recipient of "Padmasri" awarded by the President of India during the recent Republic Day Honours.

Dr. Sadasiv A. Dange, a member of the Society and a contributor to these pages has been awarded the Doctorate in Philosophy (Ph.D.) for his thesis on "Legends in the Mahabharata" by the Nagpur University.

Dr. A. V. Apte, a contributor to these pages has secured the Doctorate of Philosophy of the University of Bombay for his thesis on "Bhagavad Gita." It might be mentioned in this connection that the Chapter on "The Bhagavad Gita and the Man in the Street or the Popular and Practical and Ethical problems in the Bhagavad Gita" which forms a portion of the thesis of Dr. Apte, was previously published in Volume XLVII pages 203-213 and 232-259 of this Journal.

We offer these gentlemen our hearty congratulations.

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BANGALORE CITY
March 30, 1960.

G. NANJUNDIAH
Editor & Publisher
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SUPPORT FOR THE ARCTIC HOME THEORY

FROM THE LATEST (1958) FINDINGS OF SCIENCE*

Dr. V. M. Apte, M.A., Ph.D. (Cantab.)

INTRODUCTORY

There were scholars (even before Tilak) who had declared their belief that the original home of man must be sought for in the Arctic regions. Dr. Warren, the President of the Boston University, in his work "Paradise Found or The Cradle of the Human Race at the North Pole" (10th Edn. 1893) had attempted to interpret ancient myths and legends, in the light of modern scientific discoveries and come to the conclusion that the original home of the whole human race must be sought for in the regions near the north pole. Prof. Rhys in his "Hibbert Lectures on Celtic Heathendom" on purely mythological considerations suggested some spot within the Arctic Circle as the primitive Āryan Home.

Tilak, however, was the first to present the most exhaustive evidence in support of the Arctic Home theory, drawn from direct statements as well as myths and legends in the Veda and Avesta, from Comparative Mythology and *from the sciences*, such as geology and archaeology, in his book "The Arctic Home in the Vedas" (published in 1893). In order to understand how his theory receives remarkable support from the latest (1958) findings

* Paper read at the Vedic Section of the All-India Oriental Conference (XX Session).

of science, it would be helpful to give first, the substance of his argument.

TILAKS' ARGUMENTS

Vedic Evidence

The principal deities of the Ṛgveda, such as the Dawn, the Sun, Indra, the deity of a hundred (night) sacrifices and the Ādityas are clothed with attributes which betray their Arctic Origin. The most outstanding example is that of the Dawn. The Dawn-hymns of the Ṛgveda, if studied with allied passages in the Taittirīya and Atharvaveda Saṁhitās and in the Taittirīya and Aitareya Brāhmaṇas establish the following results:

(*i*) The Dawns are addressed, as if simultaneously present in the plural number. Such an address cannot be explained away as honorific or as referring to the dawns of consecutive days, because the tropical dawn has not been addressed in this manner by any poet.

(*ii*) The Dawn was so long that several days elapsed between the first appearance of light on the horizon and sun-rise.

(*iii*) There were thirty Dawns which revolved round and round like a wheel, reaching the same goal every day. Only a Dawn in the polar and circumpolar regions possesses these characteristics.

Other astronomical characteristics of the Arctic regions —such as a day and night of six months each (as at the Pole) a long Arctic night and the corresponding days of varying duration and a year of ten months or five seasons (as in the circumpolar regions) were known to the Vedic Ṛṣis. An *annual* sacrificial Session of *nine or ten months* held by the Navagvas and Daśagvas and the hundred night-sacrifices actually performed (as their name indicates) during the darkness of the long night point in the same direction. Since the Vedic bards lived in a region where the year was made up of 360 or 365 days, it follows that these facts were known to them by tradition and that their ancestors must have lived in regions where such phenomena were possible.

Avestan Evidence

The tradition about a day and night of six months each was known to the ancestors of the Iranians. The variations from one to a hundred nights, in the appointed time for the appearance of *Tishtrya* before the worshipper after his fight with *Aposha* show that darkness, the duration of which varied from one to a hundred nights was also known to them. Whereas, however, these traditions have their counterparts in Vedic literature, *the most original contribution of the Avesta* is a description of the original home and of the causes of its break-up. The First *Fargard* of the *Vendidad* enumerates the sixteen lands created by Ahura Mazda, the Supreme God. Among these, the first created land, the paradise of the Iranians, was called Airyana Vaejo (*Vaejo=bija*), i.e. seed, or birth-land of the Āryans (*Airyana*). It was so situated *in the far north* that the inhabitants of **Yima's** *vara* therein regarded the year as a single day and saw the sun rise only once a year. This happy land, with a pleasant climate was rendered uninhabitable by the severe winter and snow first introduced into it by Angra Mainyu who similarly destroyed the other lands after their creation by Ahura Mazda. (The story of the Deluge found in post-Vedic literature, is perhaps the only reminiscence of this tradition of the sudden destruction of the original home.)

Evidence from Comparative Mythology

Many traces of the Arctic Calendar are discernible in the mythology of the Western Āryan races like the Celts, Teutons, Lets, Slavs, Greeks and Romans. Long days and nights and dark winters are all alluded to, more or less explicitly, in their myths. Prof. Rhys has shown that the Celtic and Teutonic myths and legends, when analysed, point to a primeval home in the Arctic regions. He ascribes the different prophecies regarding the distress *periodically* afflicting the heroes of the myths, not to any *fore-knowledge* but to the simple fact that the events spoken of were of regular annual occurrence, as for example, the disappearance, for some months below the polar horizon, of the solar hero—the Sun. Roman tradition has preserved, in the name 'December'

(='Tenth month') given to the last month of the oldest Roman year, a reminiscence of the Arctic year of ten months followed by a two-month-long night of *unrelieved* darkness.

EVIDENCE FROM THE SCIENCES - (THE LATEST IN TILAK'S DAY)

A primeval Arctic home would have been regarded as an impossibility, had science not cleared the ground, by establishing that the antiquity of man goes back to the Tertiary era, that the climate of the Polar regions was mild and temperate in inter-glacial times and that it was the advent of the glacial epoch that converted the Arctic Region into an ice-bound land, unfit for human habitation (as it is today). Tilak, therefore, devoted the opening chapters of his work to a summary of the very latest (1903) researches in geology, archaeology and allied sciences, regarding the history of primitive humanity. Geologists seem to concede (says Tilak) that an extensive circumpolar continent existed in Miocene times and probably, also in the Pleistocene period, though not in its entirety. That a different configuration of land and water prevailed about the north Pole, during the interglacial period is very plausible. As Prof. Geikie holds, the Palaeolithic man along with other Quaternary animals freely roamed over the whole of the Arctic region. There is evidence to show that the considerable tract of land which exists even today to the north of the Arctic Circle in the old world (*i.e.* in northern Asia and north Alaska) once enjoyed a mild climate. Everywhere throughout this vast region, alluvial deposits are found packed up with the remains of mammoth, woolly rhino-ceres, bison and horse and the fossils are usually so well-preserved that on one occasion, when the carcass of a mammoth was exposed, it was in so fresh a state that dogs ate the flesh thereof.

But this estimate of the age of the Arctic home with its mild climate, possible only in inter-glacial times raised one difficulty. According to some older geologists like Dr. Croll, 50,000 to 80,000 years have passed since the close of the last Glacial epoch and as even the oldest date that could be assigned to the Vedic hymns (*even according to Tilak*) does not go beyond 4,500 B.C. It could be contended that the traditions of the Inter-glacial home

cannot be supposed to have been accurately preserved by oral transmission during this tremendously long interval of time, until their incorporation into the Vedic hymns. Tilak answers this objection by quoting the (then) latest geological findings of the American geologists who on the basis of an examination of the erosion of valleys and similar evidence assign to the close of the last Glacial epoch, *a date* not earlier than 8,000 B.C.

Support for the Arctic Home Theory From the Latest (1958) Findings of Science

When more than 56 years ago Tilak pleaded, with almost prophetic insight, for the acceptance of what (in his day) were the latest views, namely, those of the American geologists, few could have ventured to hope that the accuracy of their date — 8,000 B.C. — for the close of the last Glacial epoch would be established beyond doubt, by two great scientists on the eve of the International Geophysical Year. Geophysicist, M. Ewing, Director of Columbia University's Lamont Geological Observatory and Geologist-maleorologist, W. Donn, have recently advanced their new theory of Ice Ages. It was first published in June 1956 in "*Science*" whereas a second report appeared in May 1958*. Here is the substance of that *portion only of their findings* which does not stand or fall with their theory and which establishes that the Arctic Ocean was open for thousands of years with Civilized communities of man well-established around it *until it froze* over 11,000 years ago (*i.e.* about 9,000 B.C.)

Scientists know that the glaciers which stand quiet in the Arctic today, once (*i.e.* during the Ice Age) covered America, northern Europe and England, etc. with a wall of ice up to two miles thick which moved mountains, crashed down forests and destroyed whole species of life. The two scientists—Ewing and Donn—believe that they have found the explanation for these giant glaciers which four times during the past million years have advanced from the Arctic and then retreated. As they read the evidence, an Ice Age will result from a slow warming and rising

*An adequate and extremely readable abstract has since appeared in Harper's Magazine (Sept. 1958), under the title "*The Coming Ice Age : A True Scientific Detective Story*"— By Betty Friedan.

of the ocean that is now taking place. This ocean flood which may submerge large coastal areas of the Eastern United States and Western Europe is *going to melt the ice-sheet which has covered the Arctic Ocean through all recorded history.* Calculations based on the independent observations of other scientists indicate that this melting could begin within roughly one hundred years. This melting of Arctic ice will set off another Ice Age on earth. Because, if the Arctic Ocean becomes open water, warmed by the Atlantic and warmer than the land around it, the water would evaporate and fall as snow on the surrounding land—perennial unmelting snow which the world has not seen since the last Ice Age thousands of years ago. More snow on Greenland and Canada would make the Arctic glaciers grow again until their towering height force them forward. The advance south will be slow and if it follows the route of previous Ice Ages, it will encase in ice large parts of North America and Europe. It would, of course, take many centuries for that wall of ice to reach New York and Chicago, London and Paris.

Donn worked out a weather-map of the world on the assumption there was once *an open* Arctic Ocean. It showed a completely different storm-pattern than what exists today. It showed violent blizzards over eastern north America, which would spread more snow on the glaciers, advancing southward. *This weather-map with the open Arctic Ocean showed there would be rain in today's deserts like the Sahara.*

On the strength of the various kinds of evidence supplied by different sciences like geology, archaeology, anthropology and meteorology, the two scientists came to the conclusion that *the Arctic Ocean was open during the Ice Age and that it froze over 11,000 years ago.* Every one assumed *quite wrongly till now*, that the Arctic Ocean so covered with ice today would be even colder and more completely frozen during an Ice Age.

Evidence of an Ancient Civilization Thriving on the Shores of the Once Ice-Free Arctic Ocean

Dr. A. P. Crary returning from his fact-finding expedition of the Arctic Ocean, brought valuable evidence in the form of his

*Cores.** These *Cores* indicated that there had been minute animal life for thousands of years in the Arctic Ocean, which suddenly *stopped eleven milleniums ago* and that the Arctic Ocean was open water before this time.

Could men have lived on the shores of this open Arctic Ocean during the Ice Age? The answer to this question is that traces of an ancient civilization around the Arctic have been discovered by anthropologists and some of the evidence at least points strongly to well-established communities of man, around the Arctic, thousands of years ago. In fact, the oldest flints showing man in America had been found recently in a band around the Arctic Circle, *seldom straying south.* This mystified the anthropologists. Even if a land-bridge between Siberia and Alaska existed then, why would man choose to use it, to settle in the Arctic Circle, in the very heart of the intense Polar Cold, at temperature *which was assumed* to be even lower than today? Around that frozen Arctic Ocean, where would man have found the fish and game those flints suggested? Why would men have lived there for centuries, *unless the Arctic Ocean was open then and its shores were a warm Oasis,* compared with the glaciers of the south? These men evidently came from Siberia, when the glaciers had taken enough water from the sea, to uncover the Siberian land bridge. They stayed for some centuries around the warm Arctic because the glaciers kept them from straying south. Then 11,000 years ago they suddenly fled. If the

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* A "*Core*" is the sediment—content brought up by a 'deep-sea *Corer*' — a device which can bring up primeval sediment undisturbed through as much as 4000 fathoms of water just as it was deposited thousands of year ago. This *Corer* is a sharp-edged steel-tube two-and-a-half inches in diameter and up to 70 feet in length. When it has been lowered from a ship to within 15 feet of the sea-bottom, a trigger trips up the holding mechanism and the tube is punched by a weight into the sediment. These *Cores* represent the successive deposits of thousands of years. The entire record of the earth is there, in the most undisturbed form, is it possible to find anywhere — traces of the animals, rocks and plants of successive ages, preserved in the order in which they filtered down from the surface of the sea. And recent radio-active isotope techniques have made it possible to deduce *when* the sediment was deposited and other things about the world from which it came.

Arctic Ocean suddenly froze over, they could not eat nor could they go back to Siberia, because the great rise in sea-level at the end of the Ice Age would once more submerge the land-bridge between Siberia and Alaska. And just at the time when they could no longer stay in the Arctic, paths opened in the great ice-wall south of them. The melting of glaciers permitted men to go south at last, in such a rapid wave, that they reached the tip of South America in a few thousand years.

There was another confirmation too. That an open Arctic Ocean would have caused rain in today's deserts like the Sahara was what the two scientists had deduced an year or more *before* archaeologists brought new evidence that the Sahara desert was green and fertile and thriving with civilization, when glaciers froze life in America and Europe. From the caves of Sahara, came ancient man's vivid drawings of the animals that he hunted on the once grassy desert.

New Ice Age Clues on Land Determine the Date

Atomic Energy Commissioner, W. F. Libby, found fossils of a forest at two creeks in Wisconsin that had been first flooded and then over-ridden by the advancing ice. Radio-carbon dating proved that these trees at one of the last finger-tips of the last glacial advance were pushed over about *11,000 years ago.* (Previously geologists thought the ice had disappeared long before that time). Other geologists brought significant clues from caves in the cliffs above the dry Great Basin of Nevada and Utah: the famous Fishbone cave and Danger Cave. These were inhabited by man. Radio-carbon dating showed that men were living in these caves—brought above the water when the great glacial rains and snows stopped—approximately 11,000 years ago (=9,000 B.C.), plus or minus a few hundred years, the last Ice Age ended. *This date comes remarkably close to 8,000 B.C. the date that Tilak, nearly 60 years ago, established by consulting the latest authorities in geology, archaeology and allied sciences, available in his days.*

GAJENDRA MOKṢA

(*The genesis*)

Dr. SADASHIV A. DANGE, M.A., Ph.D.

The episode of *Gajendra Mokṣa* is quite a famous one. We shall briefly narrate the account as it is given in the *Bhāgawata Purāṇa* (B. P.)[1] and try to examine it in an effort to go to the original shape of it.

On the mountain Trikūṭa there lived a certain lord of the elephants. Once upon a time he was wandering with the herd of female-elephants in the forest full of thorns and bamboos. Oppressed as he was by the heat of the day, he and all his herd went to a lake nearby, drank from it and began enjoying the coolness of the water getting right into it. As he was thus sporting in the crystal water of the lake, he was caught hold of by a terrible crocodile. The massive elephant tried with all his might to extricate himself from the iron-clutches of the fierce enemy, but all in vain. Defeated in all his efforts, the elephant sought succour of Viṣṇu the Lord of the universe, praising him variously. Hari (Viṣṇu) came to the spot seated upon the back of Garuḍa, where the elephant was being squeezed in the grip of the crocodile. The elephant saw Viṣṇu and in all devotion picked up a lotus flower with his trunk and saluted him.[2] Hari then cut open the mouth of the crocodile and saved the elephant.

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1. B. P. VIII. 3
2. *Cf.* - " *tam tadvadārtamupalabhya jagannivāsah*
   Stōtram niśamya divijaih saha sanstuvadbhih ।
   Cchandomayena Garuḍena Samuhyamānah
   Çakrāyudho-bhyagamadāśu Yato gajendrah ॥ 31 ॥
   So'ntah-sarasyurubalena gṛhīta ārto
   dṛṣṭwa Garutmati Harim kha upāttacakram ।
   Utkṣipya sāmbujakaram giramāha kṛcchrān –
   Nārāyaṇākhilaguro bhagawan namste ॥ 32 ॥
   Tam vīkṣya pīḍitamajah sahasāvatīrya
   Sagrāhamaśu sarasah kṛpayojjahāra ।
   Grāhadvīpātitamukhādariṇā gajendram
   Sampaśyatām hariramūmucadusriyāṇām ॥ 33 ॥

In the next *adhyāya* of the *skanda* we have an account of the previous births of the crocodile and the elephant. According to it the crocodile was a noble *gandharva* by name Hūhū cursed to be a crocodile by the sage Devala.[3] After the deliverance of the elephant by lord Viṣṇu, this crocodile also got his original form being freed from the curse of the sage. The elephant was king of the Pāṇḍya country and was of the Draviḍa race. He was, in that birth, known by the name Indradyumna.[4] He once left his kingdom and went to the mountain Malaya to perform penance. Sage Agastya came to see him with his disciples and rebuked him for neglecting his duties as a king and being unmindul of his responsibility towards his subjects by becoming an ascetic. The sage cursed him to be an elephant.[5]

On studying the account we arrive at the following main points:

The *grāha* (crocodile) and the *gaja* (elephant) were both cursed to be so; but in their previous lives they were human beings.

In their birth as beasts they came to be enemies of one another, inasmuch as they fell in a situation which gave rise to a clash.

Viṣṇu saved both of them, arriving on the back of Garuḍa.

The elephant lived on a mountain (Trikūṭa) and the lake was nearby.

The elephant plucked a lotus from the lake and gave it to Viṣṇu. In other words the lake was full of lotuses and the elephant is associated with it.

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3. B.P. VIII 4-3.

Yo'sau grāhah sa vai sadyah paramāścaryarūpadhṛk ।
Mukto devalasāpeṇa Hūhūrgandharvasattamah ॥

4. *Ibid.* VIII-4-10.

tasmā imam śāpamadādasādhurāyam durātmā-krtabuddhiradya ।
Viprāvamantā visātāṁ tamo'ndham yathā gajah stabdhamatih sa eva ॥

5. *V. D. P.* Adhyayas 193 & 194.

In the *Viṣṇu Dharmottara Purāṇa*[6] (*V. D. P.*) we have the account with a little variation. The following is the account in brief as it appears there.

There was a lake on the top of a mountain called Śṛngawan in the Jambudwīpa. In it clashed the twain.

The crocodile and the elephant were in the former birth two *gandharvas*, by name Hāhā and Hūhū. These two *gandharvas* were well versed in singing and there arose an argument between them as to who of the two was superior in the art of singing. They both resorted to the sage Devala and asked him to be the judge; but ultimately insulted him saying that he did not know anything of music. The enraged sage cursed both of them to be beasts. Accordingly Hāhā became the elephant and Hūhū the crocodile.[7]

A few important points are to be noted :

While according to the *B. P.* the two animals were not *gandharvas*, according to the *V.D.P.* they *both were gandharvas*; (and were cursed by the same person).

They rivalled with one another in their previous birth also, thus linking their present quarrel with the past.

In this account also we have the mountain and its name is given as *Śṛngawan* - resembling very much the name of the mountain 'Trikūṭa' (*Kuṭa*=*Śṛnga*=top) the lake is said to be on the top of it.

For the crocodile the words used are *grāha* and *nakra*,[7] while for the elephant we have also the *nāga*.[8]

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6. *V. D. P.* Ad. 194 : 18, 19
   Hūhurjagāma grāhatwam śāpād vai devalasya tu ।
   tasminneva tathā śaile Hāhā gandharvasattamah ॥
   babhūva yūthapo hastī calatparvatasannibhah ॥
7. (i) For the word *grāha* see above note 6;
   (ii) For *nakra Cf. Ibid.* 193-7 - where we read -
   nakram ca devadeveśo gajākarṣaṇatatparam ।
8. Cf. *Ibid*-8 – *Nāgastutastu cakreṇa dwidha kartā tadā Yuwām.*

We now come to the account where we have the same quarelling brothers becoming rivals in the next birth, but the whole account seems to be cast in a different context altogether. In the account of the bringing of nectar by Garuḍa to release his mother from the bondage of her co-wife, Kadru, we are told that Garuḍa asks his father about suitable food on the way and is told to eat a huge tortoise and an equally huge elephant.[9] These two were two brothers in their former birth and were known as Vibhāvasu and Supratīka.[10] Both were ascetics. Supratīka did not want to live with his brother and wanted his share of money. Vibhāvasu advised Supratīka not to ask for division; for divided they would both be ruined. But Supratīka paid no heed to the advice of his brother and importuned him for division. Vibhāvasu, thereupon got enraged and cursed him thus: "Uncontrollable as thou art and asketh wealth through division, be thou an elephant, O Supratīka." Being cursed by his brother, Supratīka also in return cursed the former to be a tortoise living in the waters of the lake. Thus cursing one another getting the form of beasts, the two began to hate one another wishing to kill one another. The elephant is spoken of also as *nāga*.[11] Kaśyapa, the father of Garuḍa asks him further to devour both these and go ahead to bring nectar. Garuḍa does as he was asked to do taking both these in either of his claws.[12]

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9. Cf. *Mb.*– I–29– according to *Citraśālā* (I–26–Critical Ed.); for the same account with negligible variations see also *Skānda Purāṇa*–III-33–58 ff.: *Padma P.* V–44–89 ff.

10. Cf. *Mb.*–I–26–15.

āsid-vibhāvasur nāma maharṣih kopano bhṛśam ।
bhrātā tasyānujaścāsīt suprātīko mahātapah ॥
sa necchati dhanam bhrātrā sahaikastham mahāmunih ॥

and further—*niyantum na hi śakyastwam bhedato dhanamicchasi* ।
yasmāt tasmāt suprātīka hastitwam samavāpsyasi ॥ 22 ॥
śaptastwevam suprātīko vibhāvasumathābravīt
twamapyantarjalacarah kacchapah sambhaviṣyasi ॥ 23 ॥

11. *M B.I.* 26–29. *vikśobhayanstato nāgah saro bahuruṣākulam*
12. Cf. *Ibid*–38. *nakhena gajamekena kūrmamekena cākṣipat* ।

We see that the context is completely changed but the motif is virtually the same. The *nakra* (or *grāha*) is absent here. In its place we have a tortoise. The elephant is the same old one and quarrel follows them from one birth to the other. That these two animals were brothers in the former birth reminds us of the two *gandharvas*, and in this point hints at their being of the same species originally. In this the Gajendra Mokṣa account of the *V. D. P.* comes quite close to the 'Tortoise-elephant' account of the *Mahābhārata* and the Purāṇas. It is important to note that both the tortoise and the *grāha* (or the crocodile) are aquatic animals.

We now turn to the account of the 'Garuḍa - Serpent - conflict' from the *Suparṇādhyāya*,[13] which speaks of 'a great creature' (*bhūtam*) that would catch hold of a big elephant. It also mentions a big lake on the top of the mountain. The 'great creature' lived in that lake. The account in the *Suparṇādhyāya* is not smooth running and appears to be disjointed. Yet we know from it further that the big elephant is called *Padmī* and he is given to Garuḍa as food by the creator himself. Garuḍa is to eat both the creatures - the elephant and the great creature. There is no mention of a curse and as to who these were formerly; but there is a clear indication in another stanza of these two being of the same species; for says Garuḍa - "I have taken these two *nāgas* – These *Śuddha-Padmas*– that are the followers of Matanga[14] and are divided between themselves as it were. Now, to pick up a few important points from the above.

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13. Cf. *Suparṇa-Adhyāya*-VII–13–1 (Edition according Jarl Charpentier in '*Die Suparanasage*')

Eṣa mahān parvatastasya kūṭe mahān hṛdastatra bhūtam mahāntam ।
taddhastinamavatīrṇam grahīṣyati sa te bhakṣyastavubhau paśya Garuḍa ॥

14. Cf. *Ibid*–2.

mahānāgo ghoṣawān nāmapadmī mahādāntomegha ivāvabhāsate ।
tam te'dadāt saha sakhyena dhātā tau bhakṣayitwātha pathāṣi devalokam ॥

*

Both the creatures were *nāgas*.
Both were eaten by Garuḍa.
They are called *Śuddha-Padmau*.

The first point reminds us of the two creatures, *viz.* the elephant and the tortoise, and the elephant and the crocodile in the other accounts, where their being of the same species in the former birth (the two *gandharvas*, or the asceties) is indicated. Now let us view the creatures from another point of view and a bit closely. We know that the word *nāga* has double meaning – the elephant and the serpent. Might the elephant in the 'tortoise-elephant' and the 'crocodile-elephant' account originally be only a serpent? We shall persently see.

In this connection it will be interesting to note the account of the *Rāma-grāma stupa* given by Hieun Tsiang and noted by Vogel.[15] According to this account there was a belief that a dragon came at various periods and walked round the *stupa* changing his form into that of a *nāga* (serpent). According to another belief, certain elephants came there and watered the relics of Buddha. This account is recorded by Fa-he-en also.[16] Vogel rightly remarks on this account: "Now if we remember that the term *nāga* has the double meaning of the serpent and of the elephant, we may safely assume that the second story has developed from the first, the word *nāga* having been taken in its another sense." Vogel rightly indicates that in the original account the *nāga* was a dragon, and the same came to be 'elephant' in the later version of the same account. The whole of the *Suparṇādhyāya* deals with the antagonism between Garuda and the serpents and

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15. Cf. *Suparna.* VII-14-1

ahamimau vāśitāyāmiva śuddha-padmau nāgau
matangānucarau prabhinnau । *agrahaiṣam.........* ॥

Jarl Charpentier renders '*Prabhinnau*' as '*brunstigen*', – (*i.e.* ruttish) it is proper to render it as '*divided*' 'rivalling' looking to the account of the *MB*. and the *purāṇas*, where they actually quarrel.

16. Cf. *The Indian Serpent-lore* (London–1926) p. 127 ff.

it is probable that here the word *nāga* primarily means the serpent. The *nāga* is said to be given to Garuda by the creator himself as food; and the natural food of Garuda as given by the creator is the serpent and not the elephant.[17]

Now let us look to the other creature, the antagonist of this *nāga*. He is said to be the tortoise in the *Mahābhārata* and in the *Gajendra-Mokṣa* episode he is the crocodile. *Suparṇādhyāya* takes him as the 'great creature'.[18]

At another place in the *Suparṇādhyāya* this 'great-creature' is said to be the crocodile (*grāha*),[19] while these two are together said to be the *nāgas—Saddha-Padma*."[20] Thus we see that the same 'great creature' is called variously:

As a *nāga*— (serpent)
As a *grāha*— (crocodile)

Why could the serpent be called a crocodile? It is not difficult to answer this question if we know that these two creatures are often identified. This could be seen from the sculptures also. Vogel mentions serpents resembling *makaras* (crocodiles) decorating the upper terrace of the main temple of Panataram and at the entrance of the *Candi Kidal* near Malang in the island of Java.[21] The *makaras* depicted on the *Candi Kidal* referred to by Vogel have a jewel on the top of their head which reminds us of the *nāga-maṇi*. To top it all we may refer

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17. *Cf.* also *Mb.* 1-16-26 *ādāsyannātmano-bhojyam annam vihitam asya yat*
-Vidhāṭrā Bhṛgu-śārdūla Kṣudhitah patageswarah.'
18. '*Bhūtam mahāntam*', *Cf.* Note 13 Supra.
19. *Cf. Suparṇā. Mahāvīryam hastinam merumātram saha grāham dhārayannantariskṣe*
Suparṇā VIII-15-5
na hastinam bhakṣayitwā bilinthe Sahagrāham bhuktawān asmi śunge.
20. *Cf.* Note 15 Supra.
21. *The Indian Serpent-lore*: p. 283.

to the sculpture on the Gupta temple at Devagarh in which the episode of *Gajendra Mokṣa* is depicted. In that sculpture, in the place of the crocodile we actually see a seven-hooded cobra.[22] It will not be wrong, now, to opine that the crocodile in the *Gajendra Mokṣa* was originally the serpent who got changed later into a crocodile, the antogonist of the *nāga* who also in the origin was only a serpent as we have seen before. It can thus be seen that both these were really of the same species and were *nāgas* (*nāgau*) which goes well with the *purāṇic* account of the *Gajendra-mokṣa*, where they are said to be brothers. The change from the idea of serpent to that of the elephant crept in as early as the *Suparṇādhyāya* itself, where while speaking of the creatures as *grāha* and *hastin*, it calls them *nagau* (using a word with double meaning) as if 'divided' (*Prabhinnau*) about a female elephant (*Vāśita*).

We have seen that the *nakra* is often inter-changed with the serpent in sculpture, and also seen how the *nakra* in the *Gajendra Mokṣa* episode is actually depicted as a seven-hooded cobra. On the side of the elephant there is one more point to be noted. The episode of the *Gajendra Mokṣa* has the elephant with a lotus flower in the trunk ready to be offered to Lord Viṣṇu. It will be interesting to note how this motif of *having a lotus* is often found to be present in the case of serpents in sculpture and is also supported from tradition, as we shall presently see. Our stand that both the creatures in the present episode were serpents originally can be seen to be supported by a tradition recorded in the *Rājatarangiṇī*. According to it, two *nāgas* took refuge in the great lake of Kashmir, due to the fear of Garuḍa. The names of the *nāgas* were said to be *Śankha* and *Padma*[23] (which reminds us of the two *nāgas* (*nāgau*) of the *Surpaṇādhyāya* who were called *Sudha-padmau*. The lake in which these two *nāgas* took shelter is mentioned in the ancient chronicle by its Sanskrit name—*Mahā-padma-saras* or *Padmanāga-saras*. Vogel further remarks that this

22. *Rājatarangiṇī* : 11-20 to 31 ; *Cf.* also *Indian Serpent-lore* p. 221 note 1.

23. Cf. '*utkṣipya sāmbujakaram giramāh kṛcchrat.*' - See Note 2 Supra.

is in the Kashmir valley. The *purāṇic* account of the *Gajendra Mokṣa* does not mention the name of the lake but it is mentioned in the ancient chronicles by its Sanskrit name — *Mahā-padma-saras* — or *Padma-nāga saras* appears to be identical with *Mahāpadma*–the tutelary .deity of the great vular lake which occupies the central position in the Kashmir Valley. The *purāṇic* account of the *Gajendra Mokṣa* does not mention the name of the lake but it is mentioned there that it was on the top of a mountain. The same is the case in the account of the tortoise and the elephant who are enemical to one another. The *Padma-nāga* in this account can be compared with the *nāga* (elephant) with the lotus in the *Gajendra Mokṣa*.[23] Vogel refers to a sculpture of a *nāga-rāja* whose feet are represented as placed upon a rock in front of which is a lake full of lotuses[24] which again reminds of the *Padma-nāga*—the tutelary deity of the Vular lake in Kashmir. The lotus-motif is common with the sculpture of the *makaras*[25] that, as we have seen, are usually inter-changed with the serpents. The *Suparṇādhyāya* speaks of one of the *nāgas* as *Mahānāga* who is *Padmī* (*i.e.* endowed with a lotus)[26]. This *Mahānāga Padmī* who lives in the vicinity of the great lake according to the *Suparṇādhyāya* (see note 13) comes much closer to the *nāga* after whom the great vular lake in Kashmir is called *Mahā-padma-saras* or *Padma-nāga-saras* and to the *nāga Padma* who along with Śankha, took refuge in the great lake being afraid of Garuḍa.

A point need be made clear in this connection. The fact that the two *nāgas* eaten by Garuḍa were the followers of Matanga- (*mātangānucarau*) might easily have helped the notion of one of the *nāgas* being understood as an elephant in view of another popular word for elephant, *viz.* the *Mātangaja.* But the

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24. Cf. *Indian Serpent-lore*, p. 39.

25. *Cf.* Lindsay: 'Makara in the Early Chinese Buddhist Sculpture': *JRAS.* 1951, where the author gives instances also from the Amravati temple in South India.

26. *Suparṇā.* Note 14. Supra.

word *Mātanga* meaning the elephant and the word *Mātanganucarau* need not be confused into one. It is not necessary to go into details here about how the word *Mātangaja* come to mean the elephant. It would serve our purpose to see that the sage Mātanga is associated with the *nāgas*. Mātanga appears in the *Rāmāyaṇa* as a great sage whose name is said to be given to a forest where Śabarī lived. The forest and the hermitage of Mātanga is said to be spared by the *nāgas*,[27] which shows that he was held in great veneration by them. There is in the *Mahābhārata* also a reference to a Mātanga who was a Caṇḍāla by birth but due to severe austerities was given special powers by Indra; but never got Brahminhood. This Caṇḍāla Mātanga, thus seems to be a non-Āryan sage whose followers the two *nāgas*, it will be seen, appear to be members of the Nāga-tribe so called because they worshipped the serpents[28] and not the elephants. When Garuḍa is said to carry the two *nāgas* in his claw, it clearly means the serpents, the whole tale being symbolically the description of the defeat of two powerful Nāga-chiefs, as indicated in the *Rājataranginī*.[29]

It could thus have been seen that :

In all the accounts—*i.e.* of the Garuḍa and the two creatures, as given in the *Suparṇādhyāya*, in the epic and in the Kashmir tradition, the mountain and the lake is unquestionably common. The same is also to be found in the episode of the *Gajendra Mokṣa*.

The two creatures in the *Gajendra Mokṣa* episode were suggested originally from the two *nāgas*, that were attacked by Garuḍa.

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27. *Cf. Rāmāyaṇa*- (Mylapore-Madras. 1958) III-73-29 ff.
na tatrākramitum nāgāh śaknuvanti tamāśramam ।
vividhāstatra vai nāgā vane tasmiñśca parvate ॥
ṛṣestatra Matangasya vidhānattacca kānanam ।
Matangavanamityeva viśrutam Raghunandana ॥

28. *Cf.* Oldham : *The Sun and the Serpents* (London 1905) p. 47.

29. It is outside the scope of this article to discuss the possible relationship between Garuḍa and the Nāgas. It is being discussed in a separate article.

The account of the *Supraṇādhyāya* and the traditional tale in the *Rājatarangiṇī* hail from the same source. According to the version of the *Rājatarangiṇī* the two *nāgas* do not have enemity between themselves ; but the *Suparaṇādhyāya* inserted it to give the whole episode a didactic tinge, pointing out the principle of the *destruction of the divided.* The same was followed by the epic and the *purāṇas* giving various causes for the enemity.

The tale took a new turn in the *Suparṇādhyāya* itself with the *nāga* and *grāha* spoken of as two different animals and also as of the same species—*i.e.* the *Nāgau.*

This sameness of the species with the difference between them caused the tale to have in later texts a new turn, inasmuch as the animals were said to be of different species in the present birth but were brothers in the former in the human form.

When the original *nāgas* were given different forms, one of them retained the *nāga* (serpent)—form identified with *grāha* (*nakra*=crocodile), while the other *nāga*—The *Padma-nāga*—took the form of an elephant (due to the double meaning of the word) with lotus in his trunk, both always being in the vicinity of the lake in the mountain.

Here the tale got yet another turn and this was the start for the tale of the *Gajendra Mokṣa.* After seeing how the two animals in the *Gajendra Mokṣa* episode are in the origin, two *nāgas* and how the whole episode reverts to the original antagonism between the *nāgas* and *Garuḍa*, we now go to see how Viṣṇu came in the picture. It is not unknown to the students of mythology that often a new and more important deity usurps the exploits of the older one. Thus for example the exploit of taking *soma* back to the heaven after its seizure by Garuda is purely an exploit of Indra in the *Suparṇādhyāya.*[30] In this exploit of *Somāharaṇa* by Garuḍa and the 're-take' of it by Indra, Viṣṇu never comes in the picture. In the *Mahābhārata* all of a sudden we have Viṣṇu meeting Garuḍa in the sky[31] and later in a version of the same account in the *Skānda purāṇa* the exploit is completely tagged on

30. Cf. *Suparṇa.* XV - 30- 4 ff.

31. Cf. *Mb.* I - 12 - *Viṣṇunā ca tadākāśe vainateyaḥ sameyiwān*

to Viṣṇu, Indra never appearing in the picture at all.[32] In the original account Garuḍa has to fight with Indra while in the said version in the *Skānda purāṇa*, he has to fight Viṣṇu. It is because Viṣṇu has gradually been given superiority to Indra. The exploit of Indra in taking *Soma* back to the gods can be seen reflected in a changed form in the exploit of Viṣṇu (as *Mōhinī*) taking nectar back to the gods. It is on the same lines that many of the exploits of Indra are awarded to Viṣṇu afterwards. It is not difficult, thus, to understand how, in the context of Viṣṇu's overlordship, this exploit of Garuḍa was transferred to Viṣṇu, and Viṣṇu thus came in the picture. It should also be remembered, though it may evade our notice as if it were a casual thing, that in the *Gajendra Mokṣa* Viṣṇu comes on the back of Garuḍa.[33] Even with the association between Garuḍa and Viṣṇu in our mind, this instance seems to have more meaning than a casual one. When the exploit was transferred to Viṣṇu the devouring of the animals by Garuḍa also would be fashioned upon new lines, and is not unnatural to have the *nāga* (originally the serpent and now the elephant as we have already seen) to invoke Viṣṇu for help who would release him from his present plight and also from his beastly form. It is here that the old tale takes a final turn and appears to be quite a new one. We have simply to look minutely over these turns of the tale to mark its gradual progress.

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32. *Skānda* IV-50-105 ff.
33. *Cf.* Note, 2, Supra.

A UNIQUE BRONZE NATARAJA FROM TRANQUEBAR

K. S. RAMACHANDRAN AND C. KRISHNAMURTHY

Tranquebar (11° N 79° 50′ E) on the Coromondal Coast, which was once a flourishing Danish settlement, is at present a small insignificant fishing village in the Mayuram Taluka of the Tanjore District. The name itself is an anglicised version of the Tamil *Tarangambadi*, literally meaning "song of the waves." *Tarangambadi* is once again the corruption of *Sadangambadi*. *Sadangambadi* also known as Kulaśēkharappatinam has been mentioned in an inscription in the only ancient Hindu temple here.[1] The epigraph is dated in the thirty-seventh year of the Pāṇḍya king Ko Maravarman Tribhuvana Chakravarti Śrī Kulaśēkharadeva. The presiding deity of this Śiva temple, Manivannēśvara has been corrupted to Masilamanīśvara in modern times.[2] The temple at present is in a very much dilapidated condition, the angry waves of the encroaching sea striking against the walls and washing away of what remains of the ancient temple. The bronze image of the dancing Śiva described below happens to be the *Utsvamurti* of this temple. The image has a *jatamakuta* tied into a knot by a snake with a hood spread out. A grinning skull is also seen prominently and a few locks of hair fall gracefully on either side. The crescent moon is also to be found on the left. It is very interesting to note the descending Gaṅga shown in a suppliant attitude in one of the locks of the *jata* on the right side. The flowing curve of the lock of the *jata* and the placement of the figure of the Gaṅga symbolises as it were the speed and the grace of the gliding Gaṅga. Correspondingly, on the left side, we find a snake issuing from the locks to balance Gaṅga on the right. The image has three eyes. The ears seem

1. *Annual Report of South Indian Epigraphy*, 1891, para 7, page 4, No. 70 of 1890.
2. *Ibid.* No. 76 and 77.

to be bare. The *damaru* is held in the upper right hand while the lower one is in *abhaya* pose. Agni is seen in the palm of the left upper hand and the lower one is *Gaja* or *Kari hasta* attitude. Finger rings, bracelet and amulet adorn the hand. The right leg is placed firmly on the back of the *apasmara* and is slightly bent. The left leg is found crossed over the right with the knee almost in level with *nabhi*. The rings and anklets adorn the feet of Śiva. The figure is clad only in a loin cloth. There is the flowing *angavastra* and the *nābhisutra*. Curiously enough the image is devoid of *yagñōpavita*. The trodden *apasmara* carrying the heavy unbearable weight of Śiva with his elbows, has his head in a slightly raised level and is seen with a cobra, which is in an attacking attitude.

At the bottom on the right near the head of the *apasmara* we see a four handed figure playing the *panchamukavādya* – a peculiar compression instrument. He also has a *jatāmakuta*, three eyes and *patrakundalas*. His head is slightly raised in an angle and it seems as though he is completely lost in the rhythm of the cosmic dancer. His two lower arms, of which one, the left is touching the *vādya* with the finger, while the right one is raised and ready to strike the instrument with the index finger. This pose of the two hand in action indicates the dynamic movement of the dancer and the speed and dexterity with which the instrument has to be played in order to keep pace with the dancing feet (rhythm) of the Lord. His two upper hands are in such an attitude, indicating, as it were, his bewilderment and praising the divine dancer. He has bracelet and amulet in his hand. He is also clad in a loin cloth and has anklet. The attitude in which he is sitting points out at once with what ease and force one could play the complicated instrument. This figure also has three eyes. Perhaps this image represents Nandikēśvara, the celestial guard of Śiva, and the one who plays the drum in his *Sandhya Tāndava*.

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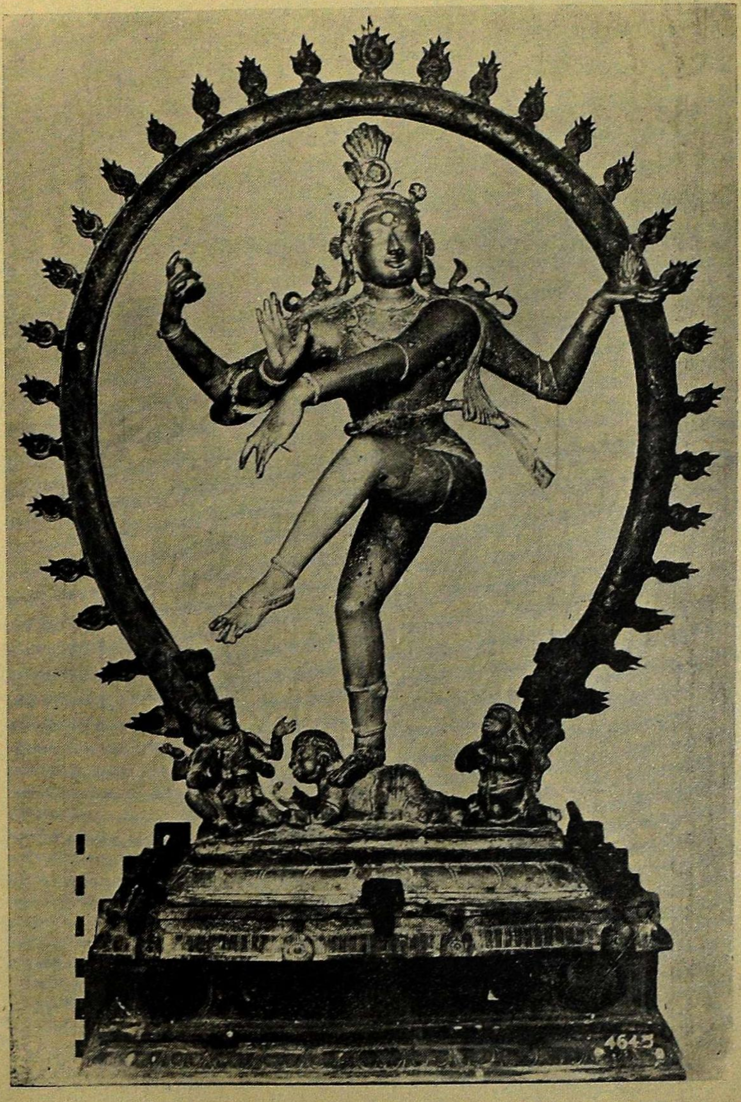
3. A stone sculpture of Śiva playing this instrument can be seen in the basement of *Nrittamandapa* at Chidambaram, South Arcot district, Madras.



Bronze Image of Natarāja, Tranquebar, Tanjore District
[*Copyright :* Archaeological Survey of India]

Nandikēśvara playing Pancamukha Vādya

[*Copyright :* Archaeological Survey of India]

At the feet of the *apasmara* and on the left of Śiva we see a gluttonous Śiva *gaṇa* with *patrakuṇḍala*, dangling hair - locks, *udarabaṇḍha*, etc. His hands, adorned with bracelet and amulets play symbols marking time. He is clad in loin cloth and has a *yajñōpavīta*. He is in a very comfortable position, a position well suited for obese pot-bellied persons. He is looking up and is enchanted by the action of the cosmic dancer. The whole group cast in a single mould is dynamic. It pervades with action, movement and rhythm; the more one looks at it, the more one is engrossed and lost in the dynamism of the dancer. This cannot be better expressed than by the following words of Sri S. K. Saraswathi: "In it the vision of the South Indian artists has bequeathed a motif, that is perhaps, without a parallel in the entire range of world art. In the perfect realization of the profound symbology underlying the conception, along with the balance, rhythm and poise inherent in it, it ranks as one of the supreme creations of Indian art ".[4] The image can be dated to the tenth or eleventh century A.D.

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4. S. K. Saraswathi: *A Survey of Indian Sculpture*, p. 187.

THE YEARLY RECORDS OF THE MISSION OF CARUAR*

(Fathers of the Discalced Mission)

Written by Father P. F. Francis Xavier of St. Anne

Translated by S. SILVA

Chapter XXX of the Years 1816–1819

I said in Chapter XXIV that in 1802 I had built a very small and weak house which was in the meantime my hospice until I could build a more comfortable and more firm one. By the grace of God on account of the pension supplied by the English and by living very sparingly or rather miserably in the space of some years I could collect so much of money as to be enough for this work. Therefore in the beginning of the year 1816 I raised up from the foundations not indeed a palace, but a house quite enough for me and my successors. The whole of this work was over in the month of May, not that so much time was needed but because it was necessary to suspend the work for two months because of my absence as I shall say at present.

Since Illustrious Monsieur Raymond of St. Joseph,[41] a member of our Piedmont Province and Bishop of Sury, then Vicar Apostolic of Malabar, already suffering from a burning flow of liquid was not only over-flowing in the skin, but also had penetrated the brains already, without strength and been weakened in mind, had become incapable of governing, the two religious missionaries, who were there (the one, the already mentioned Father Prosper and the other Father Nicholas of Jesus and Mary of the Piedmont Province) no one commanding, had great

* Continued from Volume LI, page 32.

41. Raymond of St. Joseph (Paul Antony Reviglia) C. D. of the Province of Piedmont, born on 13th April 1752 in Momhanuzze (Diec. of Aqui), professed on 9th September 1772; assigned to the Mission of Malabar 1783; elected Vicar Apostolic of Malabar by the Sacred Congregation of Propaganda Fide with the title of Bishop Sury in Partibus on 24th January 1803, and consecrated on 3rd January 1808 and died in Verapoly on 7th July 1816.

quarrels among themselves with the greatest damage for the Missions. Our Vicar Apostolic, D. Peter of Alcantara, had met so many and so great evils by repeated letters, but in vain. At last by the consent of both parties I was elected arbiter. Therefore, I went to Malabar. There staying for a month, I obtained finally, by the help of God to bring about peace.

In this year, in June 1816, there came here two briefs of our Holy Father Pius VII dated 5th September of the previous year, through the one of them I, F. Francis Xavier, had been elected Bishop of Carunia in the Island of Cyprus, through the second I had been deputed to be Vicar Apostolic of Malabar in the place of the above mentioned A. Raymond. But since I knew myself incapable of such a great burden, refusing the dignities, I sent back the briefs to the place whence they had come. D. Raymond was unaware of this fact, because before the rumour of this came to Malabar, he with great devotion (not puerile) having received the last Sacraments of the Church died in the year of the Lord on 7th July of the same year, 1816.

Since the Bishop was lacking in Malabar, in 1817 also, our Vicar Apostolic, D. Peter de Alcantara, was called there to confer the sacred orders on many clerics. In this voyage then he landed here on 16th of April. After days he proceeded. Compelled to pass the winter in Malabar, there he being present, witnessed to his greatest grief the apostacy of Father Prosper. That he might remedy so great danger and he might as far as he could, hinder the most fatal effects of this apostacy, the presence of the Bishop was judged necessary. Therefore, he remained there until Father Prosper went to Goa.

The year 1818 was full of fear here and nearly in the whole of India by reason of a most horrible disease which spread everywhere and killed about innumerable thousands of lives. This disease is called in the language of the natives *Sirsne* or *Sirili*. The first name can be translated (into Latin, by "Horror", the second is the name of a certain species of lizard. Since that kind of disease was quite unknown in Europe, the European

doctors quite ignorant of its nature called it cholera, because some symptoms which appear are common to cholera and to this disease about which we are speaking. But they were greatly deceived. Nay, they erred completely. Steeped in this error they killed many, giving remedies directly against the malady until experience detected their error; but they left the error, but not the name of cholera. Hence it happened that the European doctors themselves not less than the Indians, were giving hot remedies which if taken at the very beginning of the disease or at least in time, generally bring health, but not always. For often the violence of the disease surpasses any violent remedy. Alcoholic wine by itself; any wine mixed with strong dose of hot drugs; the hot drugs themselves, camphor and other similar hot remedies taken interiorly; and entirely hot massages in the whole body and the direct heat of the fire or also massages through heated clothes; all these were found remedies much salutary.

By the ineffable mercy of God it happened, that although eleswhere, and even in our neighbourhood an immense number of people were killed by this pestilence, here however not even one died. Within few days, more than five hundred men, women, boys and old men here were attacked by this evil. Many of them were troubled very much; not a few seemed close to death; the case of a few seemed utterly desperate — but at last all survived to a man.

But it did not happen thus in the following year, namely, 1819. The same disease prevailed again in this province, bringing with it some symptoms which it was not having on the first occasion (for numerous and various is this pestilence in its symptoms) and which were more severe than the first, although not so violent. Very many of the infidels died in the whole province, but of the Christians very few.

The above said D. Peter of Alcantara was ordered to go to Madras with the authority of Apostolic Visitor, on account of some quarrels prevalent there for some years among ecclesiastics. In this journey from Bombay he visited Sunkery and

made the visitation of this Church on 18th May 1819. On the 20th of the same month he conferred minor orders to Emmanuel Pachcco hailing from Coorg, and staying here gave Confirmation to sixty-three people of our Christians. On the following day he continued his journey to Malabar by land; for the weather of the year had rendered the sea voyage very difficult.

Chapter XXXI of the Year 1820 and 1821

The night following the 10th of May 1820 was horrible beyond words. Already for three days the sky covered with most dense clouds which did not allow even a momentary ray of the sun, was foreshadowing something evil. The air quite foul, the intolerable heat, the wind constantly blowing according, nay, against the season of the year, seemed to predict a great commotion in nature. Therefore, as many sailors as there were in the sea with small boats, these three days sought refuge in all the ports of our shores full of harbours, but not even thus escaped shipwreck. On the above mentioned night such and so great a blast arose that in the memory of men another similar had never been seen. The force of the winds was so strong -- blowing in opposite and different directions that you would say that the end of the world had come. A great quantity of hail fell in our neighbourhood, which fact never occurred here. So precipitously and incessantly it rained that all the rivers overflowed in every direction, although the soil was very dry at this season, yet it could not absorb much of the rain. The flashes of lightning were also vehement, and so the crash of incessant thunders. But this was so mixed with the clattering of the blowing winds that it seemed only terrific roaring. The tempest was raging the whole night in this tenor alone and only on the 11th, the Feast of the Ascension of our Lord, the winds subsided a little which however were blowing violently enough for two days so that they kept the conceived fear alive in the hearts of men and almost undiminished.

Innumerable small boats which they call *pattamari*, on account of this big storm perished in the port themselves where they had taken refuge. Also in the nearby port which they call *Baitkal*,

although very safe, of the eleven ships which had laid anchors there, nine were destroyed. Also many ships from the deep driven to the shore suffered shipwreck. Almost an infinite number of trees of all kinds both cultivated and wild were either uprooted or broken; among them there were many of very huge size. Many thousands of birds were found everywhere dead and not only of the minor species but also from the major species. A great number of cattle perished in their stables, either by trees falling on them or by the winds or rain dashing against them, not a few houses fell to the ground, nearly all the rest unroofed could not give shelter to the inhabitants. Whence it happened that many, mainly old people, affected by the wind, rain and cold were thrown into diseases, by which some died.

Since it was useless to keep that plot in the village of Cajibag which I myself had bought in 1805, for it was found very much deteriorated both by the river corroding the banks and by the worms killing the trees I thought it should be sold and I sold it in this year.

In Chapters X and XII I had spoken about a certain fund which had been given as legacy by a will to our Mission by Francis de Cunha with a perpetual obligation of saying twelve masses. This fund having been transferred to Bombay and been spent to the partial buying of a certain store house (in Italian Magazine) was the cause of infinite quarrels between me and the administrators of our house in Bombay, especially Very Reverend Father John Aloysius of St. Anne, a man of indocile nature. At last tired of these external disputes having no hope of inducing them to a better sense, to justice, to equity, to brotherly feeling, I determined to sustain the inconveniences, of poverty rather than to linger on longer in these disputes. The yearly return of this fund after it was transferred to Bombay was, according to the many repeated assertions of the same administers, Rs. 90/-, a quantity of great worth for the poor house of ours. But prepared to sacrifice everything, due to the weariness and horror of disputes, I determined to repudiate that gain. Therefore, on 22nd March 1821 in writing I gave up in

favour of the Vicar Apostolic those incomes together with the obligation of saying masses, for the whole time, in which I shall live in this Mission. My successors will take counsel according to the circumstances of the time, persons, etc.

By divine providence it happened that, what I had lost by that giving up of temporal goods, I received it back and even more by another way. The ruler or Collector of these provinces, a very great friend of mine, knowing of my poverty, requested and obtained for me from the Supreme Magistrate an increase of Rs. 15/- every month to my pension or salary, about which I spoke in Chapter XXIX. This happened in the month of October 1821, from which time instead of Rs. 90/- which I had given up, I received double the sum of it, namely, Rs. 180/-. This abundantly surpasses my need.

The same D. Thomas Harris, Our Collector, this very year requested and obtained from the Supreme Magistrate exemption from all taxes due to the treasury, for the land possessions of the Churches in Canara and Sunda under his jurisdiction. From this also it happened that by this reason the expenses having been lessened somehow our money was increased.

(*To be continued*)

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(*Concluded*)

TANTRIC HIEROGLYPHICS

Dr. S. Srikantha Sastri, M.A., D.Litt.

Vaisnavism

The worship of Viṣṇu is of Vedic origin as has been amply proved by the nature of the *yajñas* and the *yājnika* basis of *Matsya, Varāha*, and *Vāmana purāṇas* has been generally accepted. The discrepancies in the purāṇas regarding the order of the *avatāras* and also the numerous variants of the stories regarding Nārasimha, etc. can be reconciled only in the light of sacrificial ritual and symbolism. The Vedic Viṣṇu had also some tāntric features as proved by the names Śipaviṣṭa, Vāmana-Trivikrama, and from such passages as "*Viṣṇur yōnim kalpayatu.*" The *Vaikhānasa* and the *Pāñcarātra* tantras insist on their Vedic origin in spite of some objectionable doctrines as accepted by Rāmānuja and others. The *Vaikhānasa* is specially insistent on its Vedic basis. The *Atri Saṁhita* (*Samūrtār canādhikaraṇa*) says that Bramha (*Vaikhāna*) having learnt from Viṣṇu taught the tantra to Atri, Marīci, Bhṛgu, and Kaśyapa. The *Vaikhānasa* form of worship is Vedic because it says that the worship of Viṣṇu in *amūrta* form is nothing but the Vedic fire worship and in the ritual the priests have the same names and functions as in the *yajñas* — Hotṛ, Adhvāryu, etc. The five forms of Viṣṇu in the *Vaikhānasa* are represented by the Vedic five fires — Viṣṇu is the *Gārhapatya, Puruṣa-Ahavanīya, Satya-Dakṣiṇāgni, Acyuta-Anvāhārya*, and *Aniruddha-Sabhyāgni*. The *amūrta* worship is not for ordinary individuals.

Dēvārcanam dvidhā prōktam amūrtam ca samūrtakam
Amūrtam gārhapatyādi sarvāgniṣu hutam mūrtam
Tasyādhānādikam sarvam sutrē Vikhānasoditam.

Samurtālaya bimbo nityam vidhivadarcanam
Agnyādhānam prathiṣṭhā syāt iṣṭih parvarcaṇadhikā
Yāgaścavabhṛṭāntah syād utsavas tadvidhānatah
Viṣṇor etat samūrtam yah pūjanam bhaktitas caret.

Samurtyarcana Adhikarana, 27.1–2.

Āgnēyam Pancarātram tu dīkṣāyuktam ca tantrikam
Avaidikatvāt tat tantram tato Vaikhānasēna tu,
Saumyena vaidikēnaiva devadevam samarcayēt.

The *Pāncarātra āgama* has been opposed to the Vedas by Śrī Śaṁkarācārya in his *Bhāsya* on the *Vedānta Sūtras* (2.2.42–45). Śrī Rāmānuja in his *Śrī Bhāsya* tries to prove the Vedic basis of *Pāncarātra* quoting the *Pauskara Saṁhita* and the *Sātvata Saṁhita*, admitting that the theory of the *jīvas* having a birth, according to the *Parama Saṁhita* (?) is opposed to the Vedas, but it is also opposed to the *Pāncarātra.* Śāṇḍilya's denigration of the Vedas is explained away as "*Nahi ninda nyāya.*" He relies on the *Pāncarāta* section of the *Śāntiparvan* of the Mahābhārata. "*Vaktā Nārāyaṇas avayam.*" To Madhvācārya, *Pāncarātra*, *Bhārata*, *Mūla Rāmāyaṇa* and the *Brahma Sūtras* are as authoritative as the Vedas themselves (*Mahābhārata Tātparya Nirṇaya*, I, St. 31). Yāmunācārya in his *Āgama Pramāṇya* and Vedānta Deśika in *Pāncarātra Rakṣa* have adduced evidence to prove that *Ēkāyana śākha* is not a mere *kalpana.*

The theories of some modern scholars that Nārāyaṇa is probably a Dravidian god of the Sea with which only the Dravidians and not the Āryans were familiar is without any foundation. The attempts to connect some of the *Avatāras* — Matsya, Kūrma, Varāha, Vāmana, Nārasimha, etc. with aboriginal totemistic worship have not been convincing.

The three major works of *Pāncarātra* are *Satvata*, *Pauṣkara*, and *Jaya Saṁhitas*. The *Satvata* was taught to Nārada by Saṁkarśaṇa. The *Jaya* was also taught to Nārada whose disciple Śāṇḍilya made it popular. The *Pauṣkara Saṁhita* was taught to Puṣkara (Brahma) by Viṣṇu himself.

In the *Śāṇḍilya smṛti* it is asserted that Śāṇḍilya taught the *Ēkāyana Śāstra* to the Ṛṣis on the Tōtādri hill.

Śrīmat Totāgirēr murdhni śrīmatyayātane Harih
Śāṇḍilyam ṛṣim āsīnam praṇamya munayo'bruvan.
......Śrīmad Ēkayanam śāstramarutam guhyam sanātanam
Jñānam sarva vedānam anantasāram idam tviti.
Nirvṛttam vaidikam karam yat proktam bhāva bhēṣajam.
Panca kalātmakam jñānam tacca Brahmaika daivatam, etc.

Sakti Worship

The Mother-goddess worship in India is firmly rooted in the Vedic tradition. The theory that the Āryans worshipped only male sky-ward and sun-ward deities and that the Mother-goddess worship is alien to the spirit of Indo-European peoples has no foundation in the Vedic literature. Aditi, Rākā, Sinivali, Kūhū, Gungū, Rātrī, Agnāyi, Varuṇāni, Āraṇyāni, the divine rivers, Indrāṇi, etc. are as important as Indra, Rudra and other male deities. Aditi as the sacrificial altar represented the earth and the oceans. Agni on the altar is Jāṭadevas and the proto-type of Jata Vedasē Dēvi.

Jaṭāvedase sunuvāma somam arātiyatō nidahāti vedaḥ
Sanah parṣad atidurgāṇi viśvā nāvēva sindhum
duritatyagniḥ.

(Tai.Ar.IV-20-2).

Śrī is also an aspect of Agni. Hence *Śrīvidya* appropriately arose from the *Cid Agni kuṇḍa.* The *Śrī Śūkta* is a supplement to the *Ṛgveda* V-58. The *Bṛhad Dēvata* (V.91) says that in this hymn Agni as the bestower of riches is incidentally praised (*nipâta bhaja*). *Śrī Vidyārṇava Tantra* (II. p. 186) and Śaṃkara's *Prapancasāra* (Ch. XII) give the method of worship of Lakṣmi as Śrī. The flames of the fire are named Kāḷi, Karāḷi, Manojava, Sulōhita, Sudhūmravarṇa, Sphuliṅgini, Visvarūpa Devi, in the *Mundukōpaniṣad.* The word Śrī itself means the three Vedas (*Tai. Br. II. 27*). The terms *Aśvakrānta, Viṣṇukrānta* and *Rathakrānta* are derived from the Vedic sacrificial ritual. In the *Agnyādheya,* the *yajamāna* imitates the foot-steps of Viṣṇu. He takes steps from the south-western corner of the altar, first to the east with his right foot, the succeeding steps covering the ground up to the north-east corner. The importance of the *Viṣṇukrānta* strides in the Vedic marriage ritual and elsewhere is well recognised. Seven and in the Atharvan ritual eight or ten steps have not only a cosmic but a sexual significance also. The *Rathakrāntha* refers to the rolling of the chariot wheel following the *Asvakrānta* or the foot-steps of the horse in the *Agnyādheya.* The *Vāmadevya Sāma* should be chanted following the horse when

the *Ahavanīya* fire is being transferred from the *Gārhapatya*. The *Vāmadēvya* is deeply associated with sex symbolism. The cart wheel is made to revolve in three rounds and the *Ahavanīya* is finally established on the hoof-mark of the horse (or of a bull according to the *Paingi Brāhmaṇa*) which is called "*kamandalu*." In the Aśvamedha ritual the roaming of the horse is for ten or eleven months and the depositing of an oblation on every foot-print of the horse is also *Aśvakrānta*. The sex symbolism of the horse is clear in the *Aśvamedha*,

> *Yo va aśvasya medhasya pada vēda, aśvaisaiva medhyasya pāde pāde juhoti.* ।
>
> *Darsapūrṇamasau va eśvanya mēdhyasya pāde,*
>
> *Yad darśapuraṇamāsau yajate asvasivamēdhyāsaya pāde pāde juhoti.* ।
>
> *Ētad anukṛti ha sma vai purā, aśvasya mēdhyāsya pāde pāde juhvati.*
>
> (Tai. Br. III. 9. 23).

As Burnell has pointed out the endowing of feminine attributes is at the root of Śakti worship which was possible only in the Āryan language, since in the Dravidian languages inanimate things are always in the neuter gender and have no masculine or feminine forms of names as in the Āryan language. The primitive aboriginal mother-goddess worship is therefore based only on the Vedic sacrificial ritual. Every *tantric* term and detail of ritual has Vedic analogies and symbolic significance. The *tantras* and *āgamas* have preserved a continuous Vedic tradition and shaped the present Hindu religion.

(*To be continued*)

REVIEWS

Two Thousand Years of Tamil Literature: An anthology with Studies and Translations. By J. M. Somasundaram Pillai, B.A., B.L., Annamalainagar. (1959), Price Rs. 8–25.

In this admirable collection, Sri Somasundaram Pillai, presents us representative specimens of gems of Tamil Literature ranging from the Sangam Classics to the devotional poems of Swami Ramalingam of the Nineteenth Century. The volume is deservedly dedicated to Dr. Rajah Sir M. A. Muthiah Chettiar of Chettinad, Founder-Pro-Chancellor of the Annamalai University. It is enriched by eight plates giving pictures of Jñānasaraswati, Saint Kāraikkāl Ammaiyar, Saint Tirumular, Saint Appar, Saint Jñānasambandar, Saint Sundarar, Saint Manikkavāchakar and Swāmi Rāmalingam of Vadalur.

The Anthology is grouped into five heads:

(1) Selections from Purāna-nūr lyrics — from the text, translation and notes of the Reverend Dr. G. U. Pope, M.A., D.D.

(2) Five Tamil Idylls of Paththup-pāttu of Nakkirar, Nappudanar, Kapilar, and Kadiyalur Uruthiran-kannanar.

(3) Cameos from Tamil Literature — Kalit-hokai, Ayn-kuru-Nūru, Śilappādikaram and Maṇimēkhalai.

(4) Ethical selections from eleven classics ranging from Tiruk-kural (Francis Whyte's Ellis' Commentary — 1819 A.D. and from Dr. Pope's translation), Nāladiār and Ātti-Choodi to the Agaval of Kabilar — the last of which is however assigned to one Kabilar of the Eighteenth Century (*Vide.* Tamil Pozhil, Vol. XXIII, p. 133 ff) and not to Kabilār of the Paththup-pāttu age (*Vide.* 2 above), and

(5) Gleanings — Religious and Philosophical — from Kāraikkāl Ammaiyār of Periyapurāṇam days onwards.

The richness, variety, and genius of Tamil literature in portraying natural beauty, heroism, chastity, virtuous life, purity, devotion and philosophy can be enjoyed and realised only in the original. The melody, vigour and tone and tune of phrase appropriate to each sentiment, situation and character is amply illustrated in the pieces offered to us. The notes and translations help us in appreciating these features, though as the author notes the beauty of the original is lost in rendering it into a foreign language.

It will take too much space and too long to go over the entire Anthology. We shall however give a few representative specimens.

The Anthology opens with verse 192 of Purāna-nūr, on *Jñānigal* — which says: "Man's pains and pain's relief are from within,

" ......This much praised life of ours a fragile raft
Borne down the waters of some mountain stream
......Descend, the raft goes on as fates ordain."

(ஆர் உயிர்முறை வழிப்படூஉம்)

"Thus have seen in vision of the wise!
We marvel not at greatness of the great;
Still less despise we men of low estate."

An anologous description of great seers, the *Munis* is given from Tiruvāvi — Nan Kudi (pages 60 and 74):

"Their heart freed of ill-feeling and hate
Their heads filled with intuitive knowledge not possessed by the learned
And yet surpassing all in learning too,
Their soul purified of all desire and anger,
Their mind never becoming pain......"

" இகலொடு, செற்றம் நீக்கியமனத்தினர், யாவதும் [காமமொடு
கற்றோர் அறியா அறிவினர் x x
கடுஞ்சினம் கடிந்த காட்சியர், இரும்பை
யாவதும் அறியா இயல்பினர் x x "

And in Tirrukkural IV we read (p. 222)

" வேண்டுதல் வேண்டாமை யிலானடிசேர்ந்தார்க்கியாண்டு
இடும்பையில "

"Those whom no affection moves nor hate......from all ill in this world and the next are free."

The second extract is an appeal to a youthful warrior king to exchange the shedding blood for giving people food by providing irrigation:

(No. 18) of Purāna-nūr :

" Dost thou desire the wealth of all this world and of the
worlds beyond......
Then mighty Ruler, listen to my song,
Who gives to frames of men the food
The need, these give them life......
But food is earth with water blent :......
Increase the reservoirs for water made
Who built the water, and supply to fields
Their measured flow, these bind
The earth to them. The fame of others passes swift
away."

And here is a panegyric on the Kāveri from Pathinap-pālai :

"......But the river Kāveri never fails. Rising from the hills, flowing down to the sea, she spreads ever her water far and wide and wafts ashore fine particles of gold."

விளைவு அறாவியன் கழனி,
கார்க் கரும்பின் கமழ் ஆலைத்
தீதெறுவின், x x x x
கோட்டுதெங்கின், குலைவாழை,
காய்கமுகன், கமழ் மஞ்சள்,
இன மாவின், இணர்ப்பெண்ணை,
முதற் சேம்பின், முளைஇஞ்சி—x x "

No. 208 has this beautiful sentiment :

" இது கொண்டுசெல்க !" என்று பரிசல் கொடுப்
பக் கொள்ளாது, அவர் சொல்லியது

"I am no mercenary mendicant that he should give me gifts, yet never see my face! ......and though his gifts, were small as millet seed, if given with pleasant glance and words of kindly courtesy, the gift were sweet."

The reference to Śrī Muruga—Subramaṇya and his garland of forest flowers, *Kuruvai* dance in a ring, the dancers holding hands interlaced, and his blowing sweet notes from hollow reed point to Śrī Kṛṣṇa's *vanamālai*, *rāsakrīda* and *koḷalu.* It is noteworthy that the only reference to Viṣṇu in these lyrics is to his incarnation as dwarf, *Vāmana* (pages 89 and 229).

From the priceless gems of Tiruvāi-mozhi, Tiruvāsagam and Tiruk-kural we may cite:

"He who is himself all things and all persons......The life of the soul: even he may be attained by perfect devotion abstracted from all sublunary things."

"யாவையு மெவருந்தானா x x
ஆவி சேருயிரினுள்ளான் யாதுமோர்பற்றிலாத
பாவனை யதனைக்கூடி லவனையுங் கூடலாமே"

"The expanded ether, water, earth, fire and air, these thou art not. But without form art hidden among them: I rejoice that I have seen these now with the eye of the mind."

"When one cometh in distress to another, if he receives him not cheerfully and respectfully as his guest, and assist him not according to his means, hell will be his certain abode."

"இன்னா செய்தார்க்கு மினியவே செய்யாக்கா
லென்ன பயத்தோ சால்பு"

"What fruit doth your perfection yield you, say!
Unless to men who work you ill you good repay!"

And from Auvai's Ātti-Choodi:

"ஊருடன் கூடிவாழ்"

"Live in harmony with your fellowmen."

Among the gleanings — Spiritual and Philosophical — only one Vaiṣṇava Saint's hymns are included, those of Saint Nammālwar.

Nammālwar's hymns are incomparable and untranslatable. They are the blossoms of Cosmic Vision and realization of Viṣṇu in the self and in the world." Here is an extract from the translation by C. Subramanya Bhārati of "the Gospel of Spiritual Freedom.":

Love all — so living render your life unto the Master of Liberty.
O dear soul of mine...O Lord of the Ocean of Milk,
I know not how to adore thee
For Thou art my Mind, and my Speech and my Deed,
Thou art myself
True Thou art me......"

And this is what Saint Appar sings :

நெக்கு நெக்கு நினைபவர் நெஞ்சுளே
புக்து நிற்கும் பொன்னார் சடைப்புண்ணியன்."

"The Lord abides in hearts of men,
That think of him and love and pine."

And Aruṇagiriar sounds the clarion call

" இறைவா, எதுதா, அதுதா "

"Oh! My Lord! Give me whatever you are pleased to give Me, The choice is yours not mine."

A. V. Ramanathan

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